

ARLING SHAEFFER, Chicago — "Your methods for Mandolin and Guitar are the best. No wonder they sell."
SAMUEL SIEGEL, Mandolin Virtuoso

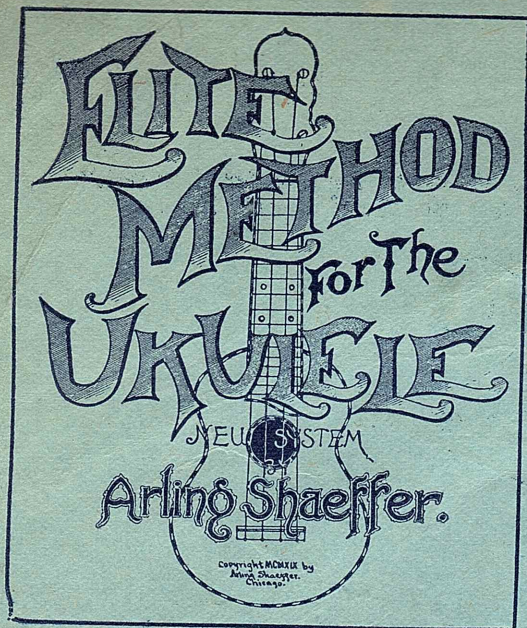
NEW EDITION

Little Banjo C-Notation Instructor. BY ARLING SHAEFFER.

LYON & HEALY, CHICAGO, ILL.

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ARLING SHAEFFER, Chicago — Dear Sir: — Your Methods for Guitar, Mandolin and Banjo will justly make musicians if studied properly. — JOHNSON BANE, Concert Guitarist



The "ELITE" Method of the Ukulele

(New System)

BY ARLING SHAEFFER.

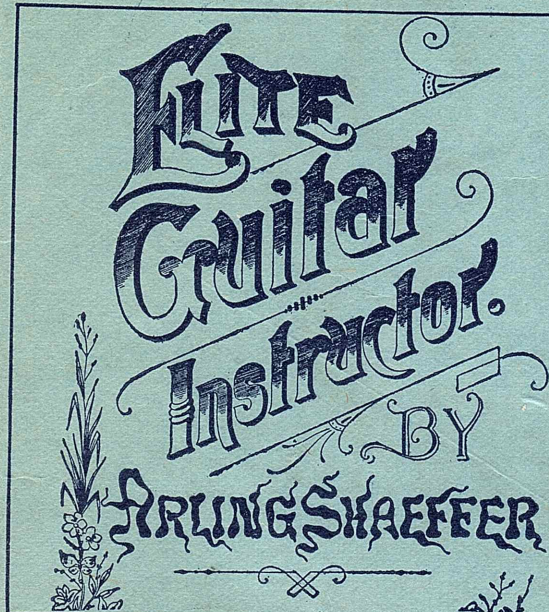
The "Elite" is the title of a new and novel method for the Ukulele. Instead of strumming the strings in the Hawaiian style, the "Elite" teaches the use of the Felt Pick, thus affording a wider opportunity for execution and skill. This New System is strictly by note, but also includes the figure system, indicating where to place the fingers upon the strings of the Ukulele; forming all chords, and materially aiding the pupil in learning to read music at sight. The possibilities of the Ukulele are wonderful. The Felt Pick produces a tone that is rich and sweet and extremely musical.

The "Elite" will meet the requirement of both Teacher and Pupil. Although easy in the beginning it advances gradually to the more difficult. The Scales and Chords are shown in diagram as well as by note. The tremolo exercises are not found in any other method. The "Elite" contains full harmony arrangements for many of the "Old Songs," Operatic Selections, Waltzes, Marches, Two-Steps, Fox Trots and a number of Original Compositions. Many have very easy Guitar accompaniment that provide for ensemble playing. The "Elite" is an 88-page Book, printed on sheet music size paper, flexible cover, hand stitched, linen back—and sells for the popular price of \$1.00. Order through your Music Dealer or direct from Lyon & Healy, Chicago.

A
Good Teacher
should use
a
Good Method.

There is al-
ways one best
of every kind.
"Elite"

Methods for
Mandolin,
Guitar, Banjo
and Harp
are the best.
So say the
greatest Artists
on those
instruments.
See the
Methods,
then judge
for yourself.

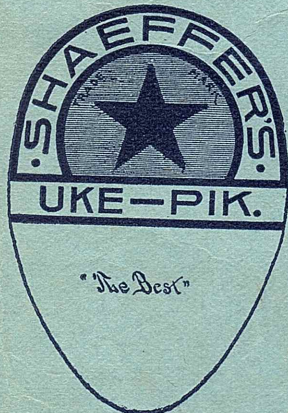


"THE 'ELITE' IS THE BEST ON THE MARKET"

It is the largest and most complete Guitar method published. The first part of the book is devoted to primary instruction, gradually advancing to the most difficult classics. (The correct positions are illustrated by cuts.) If you desire to become a proficient performer upon the Guitar (the most beautiful of all stringed instruments) Study this method. Teachers will find the "Elite" a wonderful aid. It is the one book that tells you the secret of success.

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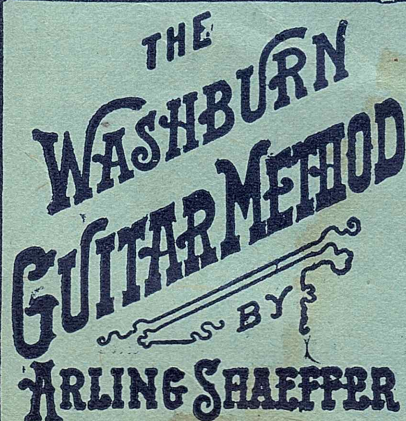
THE SHAEFFER STAR "UKE-PIK."



The cut shown in this circular is a fac-simile of the Shaeffer Felt and Leather Picks for playing the Ukulele. This new and novel style of playing will appeal to the most critical admirer of this romantic little instrument. In fact, the old-fashioned strumming seems very much "passe" to those who have learned the newer way.

The Felt Pick produces a sweet, resonant tone, while the Leather is more sonorous. Both afford wonderful opportunity for shading and artistic development. No other Pick gives the same effect as the "Uke-Pik." Retail price, fifteen cents each. Order through your Music Dealer or direct. Discount on one-half and gross lots.

The "Elite Method" for the Ukulele by Arling Shaeffer, teaches this New System of playing and is destined to be a BIG SELLER.



Washburn Guitar Method

By the
Distinguished Author, ARLING SHAEFFER

This method is the most comprehensible and inviting to the beginner, of any of the popular priced guitar methods. The exercises following each scale are original and melodious, leaving its impression upon the mind of the pupil. All chords with their correct changes are plainly explained in diagram form as well as by note. Alternate fingering, most important to rapid execution, is marked. Also contains a choice collection of beautiful solos, mostly original, and some exquisite arrangements of some of the most popular and well known melodies, among which may be found "Massa's in the Cold Ground," "Swanee River," and "Annie Laurie," with brilliant variations. Sixteen solos in all. Five of the most precious songs—"My Old Kentucky Home," "Good Night," "Old Folks at Home," "The Old Log Hut," "Juanita," and "Massa's in the Cold Ground"—all with easy guitar accompaniments. Several guitar and mandolin duets, also guitar duets. This book has enjoyed a tremendous sale since its introduction on the market and will fill a long felt want of a good instructor at a popular price.

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MANDOLIN PICKS.

Star Mandolin Picks are superior to all others. Flexible, and will not chip off at the edges or warp from the heat of the hand. This correct shape produces a full, soft, round, sweet tone, and assists in performing the perfect tremolo.

WHAT GREAT ARTISTS SAY

Mr. Arling Shaeffer, Chicago.

Dear Sir: I have tried one of your "Star Mandolin Picks," and find it both correct in shape and in elastic quality. I shall be pleased to use and recommend them in future.

Valentine Abt, Mandolin Virtuoso.
En Route, April 12, 1898.

Mr. Arling Shaeffer, Chicago.

My Dear Sir: During the past seven years of concert performing I have tested all the mandolin picks offered for sale. None gives me such general satisfaction as your "Star" picks. They are precisely the size and shape desired. I now use them and recommend them to all players.

Samuel Siegel.
To teachers, 6 for 25 cts. or 15 for 50 cts.
Ask your dealer, or send to Lyon & Healy, Chicago.

Used by America's foremost teachers. Send today

NEW EDITION

The
C-Notation
Banjo
Instructor.
BY
ARLING SHAEFFER.



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Preface.


In presenting this Improved Banjo Method to the public, I desire to call attention to the authors years of experience as a Soloist and Teacher. And therefore, in a position to know the students need. For this reason, I have taken great care in preparing the lessons, making them plain and simple— And yet, thoroughly progressive and up-to-date. If the "Instructions" are closely followed I have no hesitancy in promising the ambitious pupil the most satisfactory results.

Arling Shaeffer.

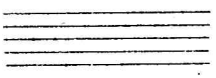
RUDIMENTS OF MUSIC.


Previous to making any attempt to perform on any musical instrument, it is of the utmost importance that the student should be familiar with the "Rudiments of Music."

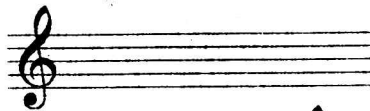
Careful application should be exercised in memorizing the many signs comprising the different kind of notes, corresponding rests, placing the notes on the staff, on the lines or in the spaces, so the student can tell the name of any note by letter. As soon as this has been accomplished, the student may advance by placing the notes upon the instrument.

The signs used to indicate duration of musical sounds are called NOTES, and are represented by characters thus:  etc. (*See comparative table of notes later.*)

In writing music, the first seven letters of the alphabet are used: A, B, C, D, E, F and G. Each note is named from the position it takes upon the staff.

THE STAFF is five parallel lines, thus: 

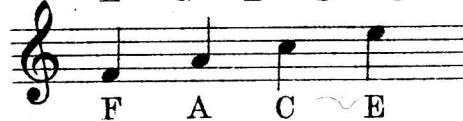
Mandolin, Banjo and Guitar music is written in the Treble or "G" clef. The clef is a sign placed at the commencement of a piece of music, and of which there are several kinds. The "G" clef is a character written thus:  and is placed at the commencement of a piece of music thus:



The names of the notes on the five lines are:



The names of the notes in the four spaces are:



The staff is not capable of expressing the extreme pitch of sound above or below the staff; so to express sounds of such a nature, "ADDED" lines are placed above or below the staff. In most music only three added lines are used below the staff and only four or sometimes five can be used above the staff.

Notes on leger lines below the staff:

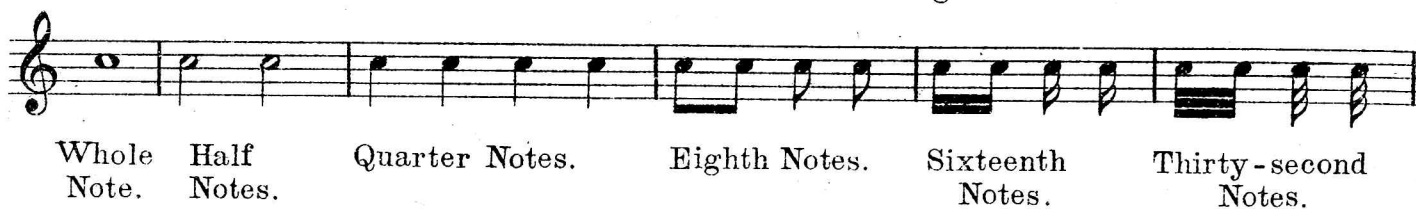


Notes on leger lines above the staff:



DURATION OF NOTES.

The formation of the note shows if it is of a long or short duration.



DOTTED NOTES.

When a dot (.) is placed after a note the value of the note is increased in length one half of itself.

All notes of each denomination may be lengthened with a dot, with the exception of a whole note, which cannot be dotted.

THE SHARP.

The sharp (#) is a sign used to raise a note one half tone higher, or one fret higher on the finger-board of the instrument. Higher means toward the bridge or right hand.

THE FLAT.

The flat (b) is a sign used to lower a note one half tone, or one fret lower on the finger-board of the instrument. Lower means toward the nut or keys.

NATURAL SIGN.

The natural sign (♮) is used to restore a note to its natural position when it has been sharped or flatted and only affects notes in the measure in which it occurs, unless changed by a sharp or flat following it. Any sign affecting a note, affects all notes of the same denomination throughout the entire measure.

THE DOUBLE SHARP OR FLAT.

The double sharp (x) is a sign used to raise a note a whole tone or two half tones higher than it is naturally. The double flat (bb) lowers a note a whole tone lower than it is naturally.

THE INTERVALS.

The distance between two notes is an interval. Some notes are one half tone from the note preceeding it, and some notes are a whole tone or two half tones from the one preceeding it; but a note cannot be more than a whole tone from the following or preceeding note in a scale.

KINDS OF KEYS.

There are two kinds of keys; Major and Minor. A major key is one whose third is natural. A minor key is one whose third note is flatted.

KINDS OF SCALES.

There are three kinds of scales; Major, Minor and Chromatic. A major scale is one that has six whole tones and two half tones in one octave. The half tones occur between the third and fourth and seventh and eighth tones in an octave. A minor scale is one that has six whole tones and two half tones in one octave. Unlike the major scale, the half tones occur between the second and third and seventh and eighth in the scale. A chromatic scale has thirteen consecutive half tones in one octave.

Major Scale in C.	Minor Scale in C.	Descending.
Half tone	Half tone	Half tone
Half tone	Half tone	Half tone
Half tone	Half tone	Half tone
Half tone	Half tone	Half tone
Half tone	Half tone	Half tone
Half tone	Half tone	Half tone

Chromatic Scale with Sharps.	Descending with Flats.

THE TRIPLET.

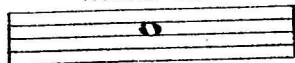
A triplet is a group of notes connected by a slur and is indicated by a figure three (3) placed under or over a group of notes. Example:



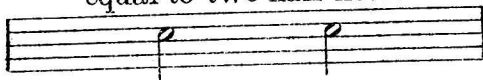
A triplet of any kind of notes must be played in the time of *Two Notes* of the same kind. Should a figure 6 be placed over or under any group of notes, they must be played in the time of *Four* of the same kind of notes.

COMPARATIVE VALUE OF NOTES.

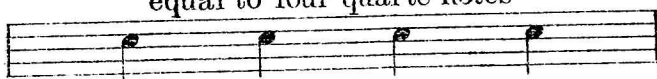
whole note



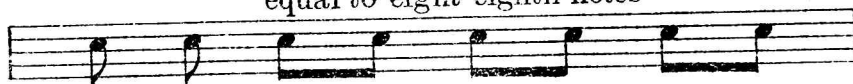
equal to two half notes



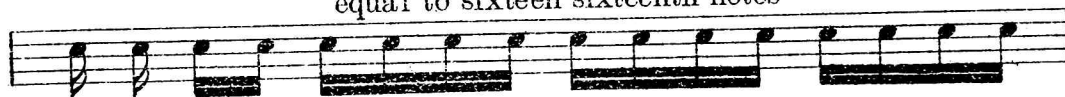
equal to four quarte notes



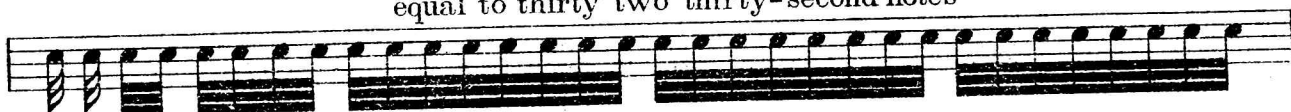
equal to eight eighth notes



equal to sixteen sixteenth notes



equal to thirty two thirty-second notes



MEASURES.

Music is divided into measures by perpendicular lines, at intervals, across the staff, thus dividing the music into measures, or sometimes called bars; thus:



THE SLUR.

The slur is a sign used when two notes are to be played in a connected manner, either from a lower to a higher or from a higher to a lower. When played from lower to higher, the first note is to be played, and while the string is vibrating, the finger of the left hand falls as the stroke of a hammer upon the string where the next note is to be played; by so doing, the string is caused to vibrate without being picked again with the right hand. When the slur is to be played from a higher to a lower note, the highest note is played, and the finger of the left hand releases the string by picking it with the finger of the left hand. In the latter case, both fingers of the left hand should be placed upon the string before releasing the finger, holding the lowest note to be played firmly. Not more than two notes are generally slurred at a time. Slurred notes are played thus:



THE STACCATO.

This is a style of executing a note so that the sound is short, or in a stopped like manner. The vibration is not allowed to continue longer than to hear the note. This effect is produced by releasing the string immediately after picking it, thus stopping the vibration. The staccato sign is a small dot placed over or under the notes.



SYNCOPIATION.

This a peculiar division of time, and is used to give an effect in music that could not be produced in any other way. The accent falls on the second note in a measure. It should be practiced very slowly at first.




EXPLANATION OF TIME.

Time is one of the most essential features to master in music. It gives the different notes their respective value; and in order to keep exact time it is necessary to count the time in each measure. The following table shows the kinds of of time.

KINDS OF TIME.

SINGLE OR COMMON TIMES.	COMPOUND COMMON TIMES.	SINGLE TRIPLE TIMES.	COMPOUND TRIPLE TIMES.

When a line is drawn through the **C** thus  it is called Alla Breve, and two (1.2.) are counted in a measure. When the **C** has not a line drawn through it, count four in a measure or common time.

COUNTING TIME.

The upper figure tells how many to count in a measure. The lower figure, by adding "th" to it, equals the kind of a note to count "1" to; thus: $\frac{4}{4}$ —The number to count in each measure.
 $\frac{4}{4}$ —Count "one" to each quarter note or its equivalent.

The following exercises will be of great value in learning how to count.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 and 3

CORRESPONDING NOTES AND RESTS.

Whole note and rest. Half note and rest. Quarter note and rest. Eighth notes and rest. Sixteenth notes and rest. thirty second notes and rest.

POINTS OF EXPRESSION.

To give necessary phrasing and expression to music, one must pay particular attention to the different accents upon certain notes in different parts of a measure. In $\frac{3}{4}$ or $\frac{3}{8}$ time, the accent falls on the first count in the measure unless otherwise marked. In $\frac{6}{8}$ time, the accent falls on the first and fourth counts in the measure. In $\frac{4}{4}$ time, the first and third counts in the measure are accented, but not the second and fourth, unless otherwise marked. See the following examples:

The signs used to mark notes that are to be accented particularly are *fz* or *rf* or *>*.

Thus:

THE BARRE.

This word signifies to press a part or all of the strings to the finger-board. It is used in executing chords or passages requiring the barre. To perform the barre, place the first finger of the left hand across the strings at the fret that is marked to be barred; lifting the wrist sufficiently high so that the finger will lie in a straight position across the strings. When the barre is to be taken, the word "Barre" is generally written below or above the measure of music to be played.

SIGNATURES OF SHARP KEYS.

Number of Sharps.	1	2	3	4	5	6	7
Names of Keys.	G	D	A	E	B	F#	C#

It will be seen that if one sharp is employed, it must be prefixed to F; consequently, all F's in that entire movement must be raised one half tone or one fret higher than F natural (unless the signature is changed.) When two sharps are employed, all F's and C's must be raised; three sharps, all F's, C's, and G's; etc.

SIGNATURE OF FLAT KEYS.

Number of Flats.	1	2	3	4	5	6	7
Names of Keys.	F	Bb	Eb	Ab	Db	Gb	Cb

A Flat, prefixed to a note, depresses it one half tone. When one flat is the signature, it is always placed on B; therefore, every B must be lowered one half tone throughout that entire movement. When two flats are employed, B and E are to be flatted, and so on. All flats and sharps are placed on the lines or the spaces of notes to be flatted or sharped. The sharps or flats marked at the commencement are called the signature, while any marked in in the course of the composition are called accidentals.

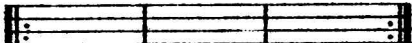
ORNAMENATIONS AND SIGNS USED IN MUSIC

GRACE NOTES.

A grace note is a small note which has no given time in the measure, but is played quickly before the note following it, and from which its time is taken. *EXAMPLE:*

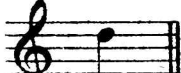



ABBREVIATIONS.

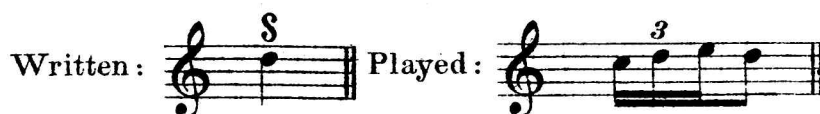
When a strain of music is to be repeated, it is indicated by two dots placed in the first and last measures of the strain, thus: 

When the words "Da Capo" or D. C. appear at the end of a strain of music, it means that the first strain is to be repeated. When "Dal Segno" or D. S. appears, it indicates a return to the sign $\text{\textcircled{S}}$ and repeat the strain following the sign. When "D. C. al Fine" appears, it indicates a return to the first strain and continue to the word "Fine".

THE TURN.

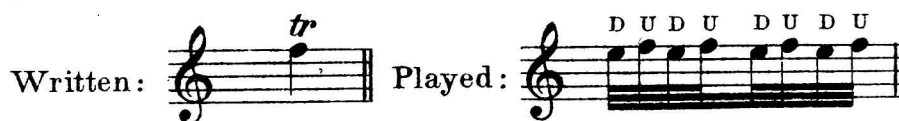
The turn is a sign made thus: ∞ and when placed over a note, it means to commence a note higher than the note over which it is placed (or principal note) playing quickly to one lower, and return to the principal note. Written:  Played: 

When the sign appears in an upright position, it means to commence one note lower than the note over which it is placed, play to one note higher and return to the principal note.

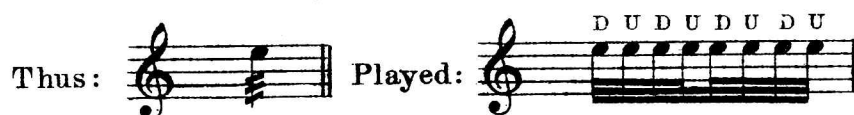


THE TRILL.

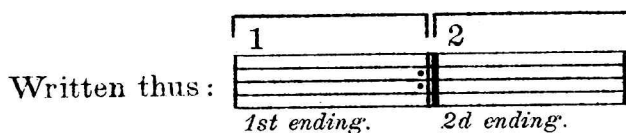
This is generally shown by the sign "*tr*." To execute the trill, commence on the next note lower in the scale, and return to the note over which the sign appears, in rapid succession.

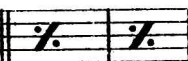



This sign is sometimes taken for the tremolo sign, which is not correct. The tremolo sign is indicated by two or three dashes across the stem of a note.



First and second endings are shown by two brackets, over one or more measures at the finish of a strain, and are used to abbreviate or diminish the space used in writing. The figures 1 and 2 placed in brackets, indicate the first and second endings. A repeat mark of two dots will always be seen at the right of the first ending, which after repeating, omit the first ending and play the second ending instead. When the first strain of a piece has been repeated by the D. C. sign only the second ending is used; the first ending being omitted.

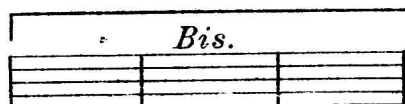


When the repeat sign written thus  is found in one or more measures, it indicates that the last measure written in notes is to be repeated as many measures as indicated by the sign. If the same sign occurs with a figure 2, 3 or 4, or any number over it,

thus:  it indicates that the first measure is to be repeated twice, or as many times as the figure indicates.

When the word "*Bis*" is placed over one or more measures of music, it indicates that the mea-

sure or measures are to be played twice, thus:



This sign is more

frequently found in orchestra music. But it is best to become familiar with all the signs in general use.

TUNING THE BANJO.

The Banjo is one of the most easy of stringed instruments to tune. If the pupil has never tuned an instrument, it will be best to tune by frets.

Stringed instruments are tuned to what is called Concert Pitch or A. As the strings on the banjo are so small they are too loose to produce a good tone if tuned to A. Hence C has been substituted as the pitch to tune the banjo, or a third tone higher than A.

To tune the Banjo first tune the "C" or bass string to C on the piano or pitch pipe; place the finger on the "C" or bass string at the 7th fret, and tune the "G" or next string to correspond with the bass string fingered at the 7th fret. Place the finger on the 4th fret of the "G" string. Finger the "B" string at the 3d fret and tune the "D" string in unison with the "B" string fingered at the 3d fret. The little "G" or "thumb string" as it is sometimes called, is tuned last, by placing the finger on the "D" string at the 5th fret and tuning the small "G" in unison. To test the tuning of the banjo sound the lower "G" string open, next the "G" open; then the "B" open, and lastly, the small "G". If the four strings produce a perfect chord, then they are in tune. Place the finger on the first fret of the "B" string, and sound the same with the "C" or bass string open; if the two tones are an octave apart, then the banjo is in perfect tune.

TUNING BANJO WITH PIANO.

Tune the "C" string on the banjo to an octave below the Middle C of the piano, then tune the other strings as directed above. The chord of C on the banjo should harmonize with the chord of C on the piano. The open chord of G on the banjo should harmonize with the G chord on the piano. The chord of F on the banjo should harmonize with the chord of F on the piano, and so on through all the keys.

HOW TO HOLD THE BANJO.

Place the rim of the banjo on the right leg near the hip, permitting the upper part of the rim to rest against the body. The right arm resting on the rim about three inches above the tail-piece, or, where the strings are fastened, extend the hand over the strings so that the fingers will rest some three inches from the bridge, picking the strings with the fingers without moving the hand.

The head and shoulders should remain erect. The neck of the banjo should pass the left shoulder and rest in the left hand between the thumb and first finger. Care should be taken in retaining the fingers at the side of the neck, and not allow them to appear under the neck. The left arm does very little in holding the instrument, as the pressure of the right arm on the rim will hold it firmly.

PICKING THE BANJO.

It is very important that the pupil should pick correctly and this is not easily accomplished. It has been observed that two people will not produce the same tone on the same banjo; this is due to the fact that they do not pick alike. A delicate touch should be developed and to acquire this, the fingers should pull the strings with only sufficient force to produce a clear, musical tone. Picking the string too hard, forcing the strings, when vibrating, to interfere with the frets on the fingerboard, causes a harsh, disagreeable tone.

The hand should be partly closed, with only the tips of the fingers resting on the strings. When picking, bend the fingers as if closing the hand. The wrist should curve upward and not lay flat upon the head of the banjo. Never permit the little finger to rest upon the instrument.

BANJO BRIDGE.

The bridge must be carefully selected. It should be made of well seasoned maple or white wood. The notches in which the strings rest must not be too close together; as some fingers are broader than others and necessitates the strings being separated more than for a person with slight or thin fingers. If the bridge is not adapted to the fingers, cut away the upper part where the notches are, and cut new ones farther apart, or closer together, whichever may be desired.

THE TREMOLO.

This is one of the most beautiful effects which can be produced on the banjo, and is the only way by which a sustained tone can be played.

THE FINGER NAILS.

Many teachers advise that when playing a stringed instrument, the finger-nails should be trimmed as close as possible. This is a mistake. The finger-nails of the right hand should be allowed to grow sufficiently long, to allow the nails to project a trifle beyond the fleshy part of the fingers, as the quality of tone depends upon the nails. A fleshy finger with the nails cut close, will produce a dull tone as if the string was muted. When the nails project sufficiently it holds the flesh in place and when the fingers leave the string, the vibrations are crisp and clear. The nails of the left hand should always be trimmed quite close.

RIGHT HAND.

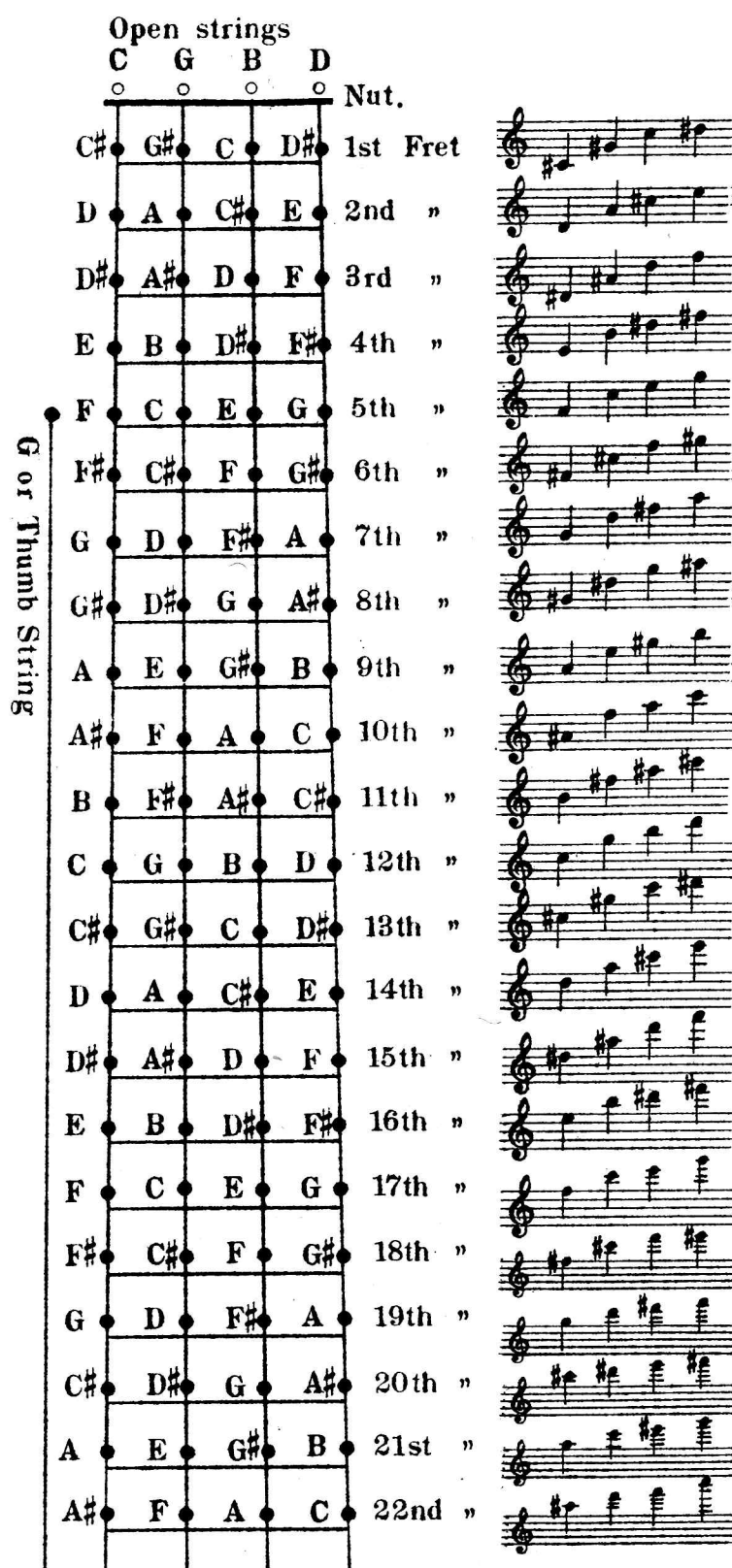
While picking with the fingers of the right hand the thumb should project about an inch farther forward than the fingers. It is a common practice among some performers to allow the little finger to rest firmly upon the head of the banjo. This rule in my judgement is wrong. While it is claimed that this practice assists the firmness of the hand in reality it retards the freedom and is strained and ungraceful. This objectionable feature of resting the little finger on the head is that it mars the appearance of a well kept instrument. There are also passages in music which cannot be executed perfectly without the entire freedom of the hand. After the habit of resting the little finger has been acquired it is quite difficult to change, so the author would suggest not to permit the hand to rest upon the instrument.

STRINGING THE BANJO.

The quality of strings is of vast importance and they should be graded in size to fit the instrument. They should be of gut except the bass, which should be of silk, covered with wire. Strings arranged in sets can be procured at any music store. Strings are sometimes false in tone and cannot be detected until they are placed upon the banjo. If a string fingered at the 12th fret, produces a tone an octave higher than when played open, the string is true. If the strings are sharp or flat when fingered at the 12th fret, it may indicate that the bridge is not in a correct position and should be shifted forward or backward from the tail piece. Some are inclined to think that the finger board is not correctly fretted when it really is the fault of the strings. Old strings should be replaced with new ones quite frequently, as perfect strings will become false with constant use.

DIAGRAM OF THE BANJO FINGERBOARD, SHOWING NOTES ON STRINGS.

Each fret is considered a position on the fingerboard of the Banjo. Thus the 5th Position means 5th fret. When read in music it indicates the notes in the measure or that several measures are to be played by fingering the strings at the 5th fret.



NOTICE

1st or D String fingered at any fret is the same note three frets higher on the B or next lower string.
 2nd or B String fingered at any fret is the same note four frets higher on the G or next lower string.
 3rd or G String fingered at any fret is the same note seven frets higher on the C or next lower string.
 "Higher" means to finger towards the bridge.

THE TREMOLO

The first finger of the right hand is generally used, although the second finger is sometimes used by very good performers. The finger is usually confined to the first and second strings but can be used on any of the four of the principal strings.

When practicing commence very slowly at first, increasing the speed as the muscles of the hand relax, permitting the finger that is used to swing forward and back, picking both ways as it swings.

The finger must swing toward the palm of the hand as if opening and closing the finger. After the finger has gained rapidity in swinging, the lower notes will be played at even intervals by the thumb.

The following exercises have been systematically prepared and if carefully studied and practiced will develop execution and skill.

U = Up.

D = Down.



1st finger, very slowly. Same, only twice as fast. Same, only twice as fast as the last. "Perfect Tremolo."

Repeat each measure fifty times, increasing the speed by degrees.

To accomplish the above may take many days. Sometimes it is necessary to practice for many weeks or even months to acquire a perfect Tremolo.

SIMPLE MELODY.

(For Practice.)

To be executed with the First Finger.



SIMPLE MELODY.

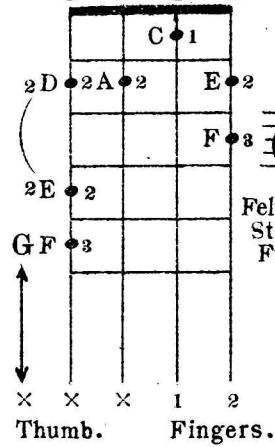
(with accompaniment.)

The first Finger is to execute the upper notes, while the thumb is to play the lower notes.



SCALE OF C MAJOR, SIGNATURE NO SHARPS OR FLATS

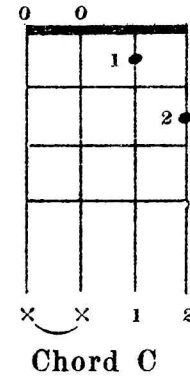
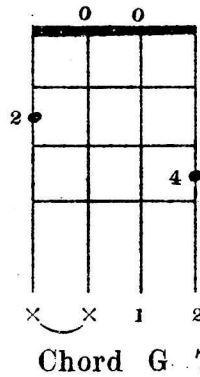
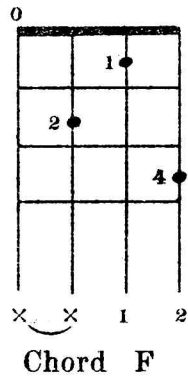
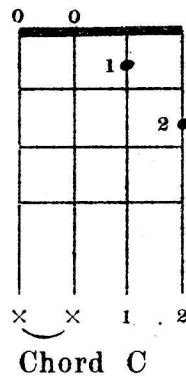
Most practical key for the Banjo

Start 0 0 0 0
C G B D

After playing the above scale ascending and descending the pupil should place the notes on the Banjo Fingerboard separately, locating all the C's, and D's, etc.

Above diagram shows fingering of the scale of C major on finger-board of Banjo.

. = 1st. Finger.
.. = 2nd. Finger.
... = 3rd. Finger.
x = Thumb.



EXERCISES IN PICKING IN ABOVE CHORDS



EXERCISE FOR PRACTICE

4

5

6

7

8

9

10

11

12

19
ROSY POSY WALTZ

BANJO

ARLING SHAEFFER



Tempo di Schottische
CATHERINE SCHOTTISCHE



OLD BANJO WALTZ

Moderato



FIRST PRETTY WALTZ

BANJO

ARLING SHAEFFER



ROSE'S IN BLOOM SCHOTTISCHE

Tempo di Schottische



IRISH WASHER WOMAN

BANJO

Arr. by ARLING SHAEFFER

Allegro



MY LOVES BUT A LASSIE O



Tramp, Tramp, The Boys Are Marching

BANJO

Root

Arr. by ARLING SHAEFFER

Moderato



THE GIRL I CAN'T FORGET

A Scotch Ballad

ARLING SHAEFFER

Moderato *with feeling*

COMING THRU' THE RYE

SHAWLY.

C Notation.

Arr. by ARLING SHAEFFER.



Bar 5th

rall

23
ARKANSAW TRAVELER

BANJO

Arr. by ARLING SHAEFFER



Mrs. Mc LEODS REEL

Arr. by
ARLING SHAEFFER.



RATTLE SNAKE JIG

BANJO

ARLING SHAEFFER



BANJO RAG TIME

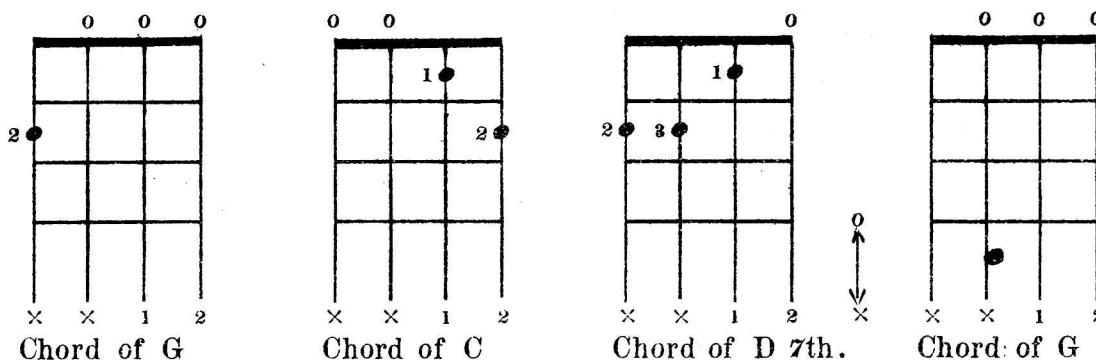
WALK ABOUT

Moderato





Observe that every F-is played sharp, or one half tone higher than in the previous scale of C.

[illegible]

Waltz



DEVIL'S DREAM

BANJO

ARLING SHAEFFER



SWANEE RIVER JIG

Tune 4th. to D

YANKEE DOODLE



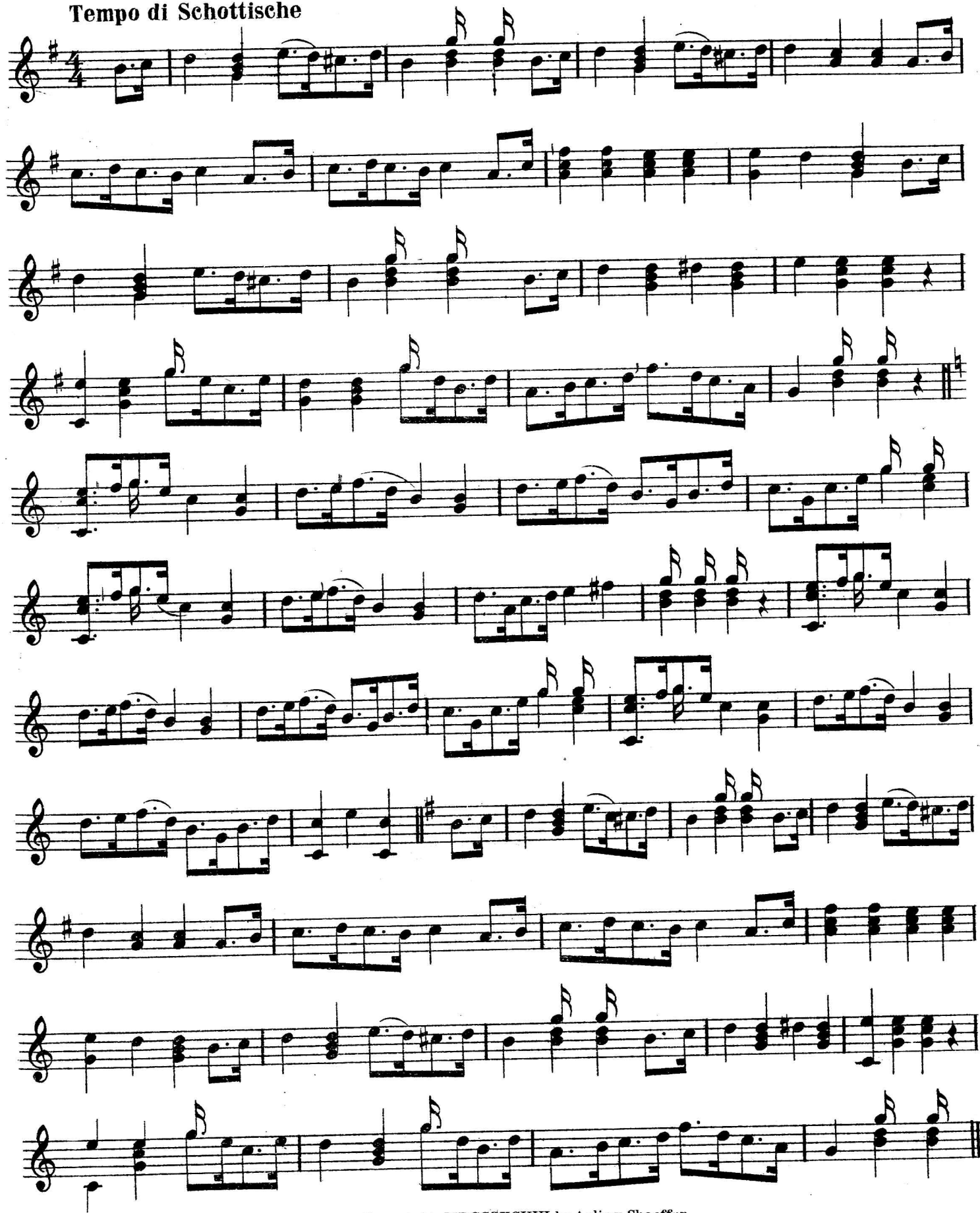
HIDE AND SEEK

SCHOTTISCHE

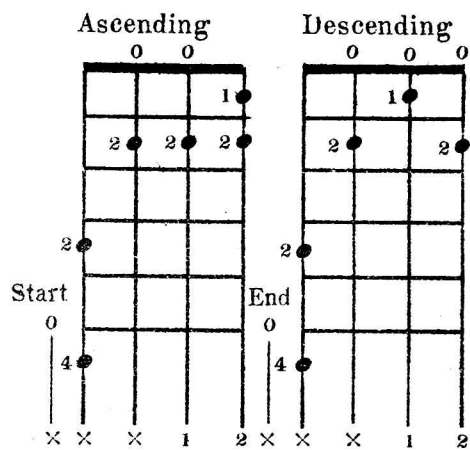
BANJO

ARLING SHAEFFER

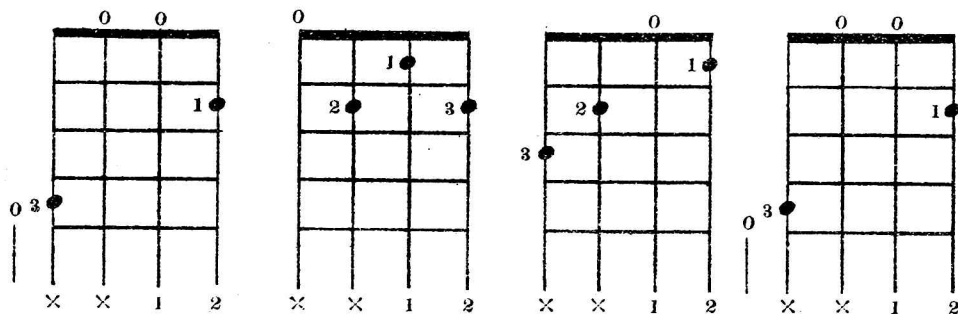
Tempo di Schottische



28
SCALE OF E MINOR, RELATIVE TO G MAJOR



CHORDS OF E MINOR



E Minor Chords are to be played in connection with G Major.



PRIDE OF IRELAND

BANJO

(Genteel Irish Jig) Original

Moderato



Observe that B \flat is made on the G string, 3rd finger.

Chord of F

Chord of B \flat

Chord of C 7th.

Chord of F

Broken Chords

EXERCISE FOR PRACTICE

Waltz

Waltz

3/4

2 3 0 1

3

2 3 0 1

0 0 2 3 0 1 0 1

3

2 3 0 1

3

Bar 3 Pos. - - - - -

3 1 1 1

Bar 3rd. - - - - -

3

3

MINE FOR EVER POLKA

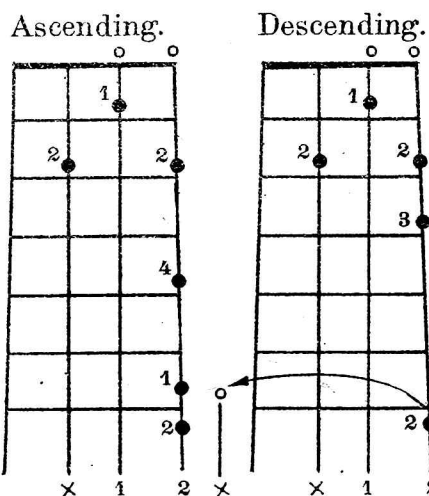
BANJO

ARLING SHAEFFER

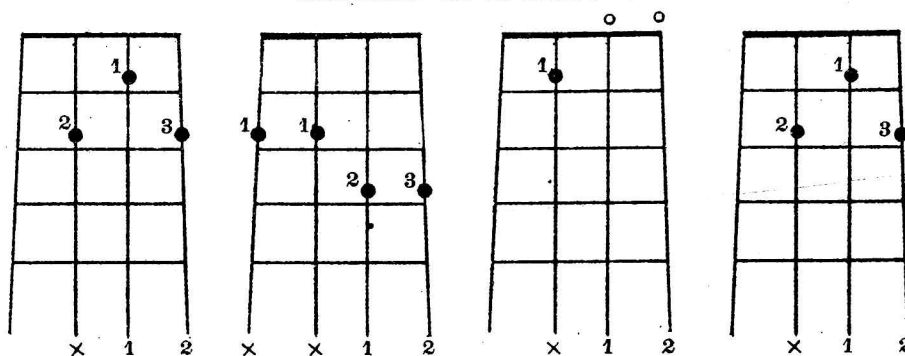
Tempo di Polka



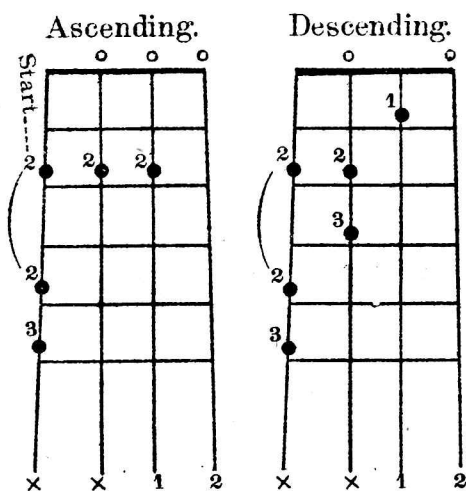
SCALE OF A MINOR, RELATIVE TO C MAJOR.



CHORDS OF A MINOR.



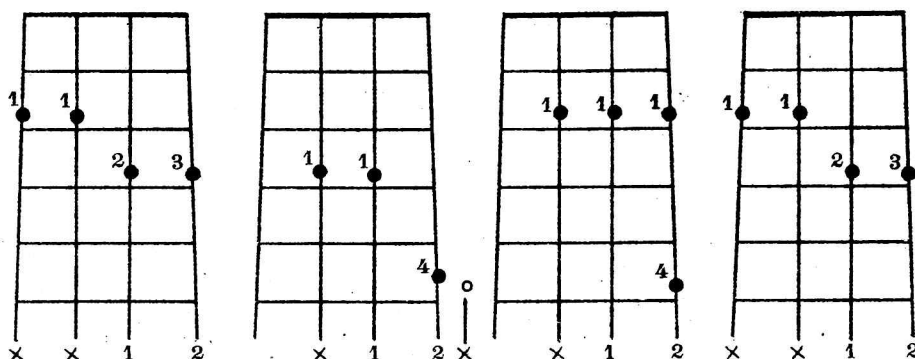
A-Minor Chords are played in connection with C Major.



SCALE OF D MINOR, RELATIVE TO F MAJOR.



CHORDS OF D MINOR.



Hold wrist of left hand very high in performing the bar in D minor chords. Are played in connection with F Major.





As many desire to play accompaniments, and not being familiar with the changing of keys, the following chords will demonstrate the most common changes from one key to another with their modulations. The ear of the performer must suggest the change of key.

Key of C F D G C 7th. G

C C B Minor

Bar 2d

Modulation in C

D

F 7th. F C

Relative A Minor D Minor A Minor

Key of F B Minor C 7th. C F 7th.

F Bb Minor

Modulation in F

Relative D Minor

Detailed description: This block contains ten staves of musical notation in 4/4 time, demonstrating various chord progressions and modulations. The notation includes treble clefs, key signatures (one sharp for G, one flat for F and Bb), and various chords (triads and dyads) with fingerings indicated by numbers 1-4. Some staves have a 'Bar 2d' marking. The modulations are labeled as 'Modulation in C' and 'Modulation in F'. The chords are labeled as 'Key of C', 'F', 'D', 'G', 'C 7th.', 'G', 'C', 'B Minor', 'D', 'F 7th.', 'F', 'C', 'Relative A Minor', 'D Minor', 'A Minor', 'Key of F', 'B Minor', 'C 7th.', 'C', 'F 7th.', 'F', 'Bb Minor', 'Modulation in F', and 'Relative D Minor'.

Scales of various keys extending into higher positions, also corresponding chords and inversions with correct fingering.

SCALE OF C MAJOR.

The C Major scale is shown on a single staff with fingerings: 0, 2, 2, 3, 0, 2, 0, 1, 0, 2, 3, Shift, 1, 3, 4, 1, 3, 3, 1, 2, 1, G, 0, 3, 2, 0, 1, 0, 2, 0, 3, 2, 0. Shifts are indicated at the 10th and 12th positions. A box labeled 'B Stg.' covers the notes G, A, B, C, D, E, F, G. Below the scale, the chords of C are shown in three positions: Bar 5th, 12th, and 5th. To the right, the word 'INVERSIONS.' is written.

SCALE OF F MAJOR.

The F Major scale is shown on a single staff with fingerings: 4, 0, 2, 3, 1, 0, 2, 3, 0, 1, 2, 4, 1, 3, 4, 4, 3, 1, 2, 4, 3, 0, 3, 2, 0, 1, 3, 2, 0, 4. A shift is indicated at the 10th position. A box labeled 'B Stg. G.' covers the notes G, A, B, C, D, E, F, G. Below the scale, the chords of F are shown in three positions. To the right, the word 'INVERSIONS.' is written.

SCALE OF G MAJOR.

The G Major scale is shown on a single staff with fingerings: 0, 2, 0, 1, 0, 2, 4, 0, 1, 3, 4, 1, 2, 3, 4. A box labeled 'On D Stg.' covers the notes G, A, B, C, D, E, F, G. Below the scale, the chords of G are shown in three positions. To the right, the word 'INVERSIONS.' is written.

CHORDS OF C. & CHANGES.

The chords of C and changes are shown on a single staff. The first part shows the C major chord in three positions (Bar 7 - 10 - 12). The second part shows the C major chord in three positions (Bar 12). The third part shows the C major chord in three positions (Bar 12).

CHORDS OF F

The chords of F are shown on a single staff. The first part shows the F major chord in three positions (Bar 10 - 15th). The second part shows the F major chord in three positions (12th).

CHORDS OF G.

The chords of G are shown on a single staff. The first part shows the G major chord in three positions (Bar 7th). The second part shows the G major chord in three positions (Bar 7th).

SWEET BONNIE QUADRILLE

BANJO

ARLING SHAEFFER

1. Allegro

Musical notation for the first section of the piece, marked "1. Allegro". It consists of four staves of music in 6/8 time. The first staff ends with a measure containing a "7" (likely a fingering or a 7-measure rest). The second staff is marked "Fine." and ends with a double bar line. The third staff is marked "D. C." and ends with a double bar line. The fourth staff is marked "D. C. al Fine" and ends with a double bar line.

2.

Musical notation for the second section of the piece, marked "2.". It consists of three staves of music in 2/4 time. The first staff ends with a measure containing a "3" (likely a fingering or a 3-measure rest). The second staff ends with a double bar line. The third staff ends with a double bar line.

3.

Musical notation for the third section of the piece, marked "3.". It consists of three staves of music in 2/4 time. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

36
HAZELDELL POLKA

BANJO

Tempo di Polka

ARLING SHAEFFER

Musical score for HazeldeLL Polka, Banjo. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords. The second staff ends with a double bar line and the text "Bar 2nd". The third staff includes some notes marked with "x" and a triplet of eighth notes. The fourth staff ends with a double bar line and the text "D. C.".

LITTLE QUEEN MAZURKA

Tempo di Mazurka

ARLING SHAEFFER

Musical score for Little Queen Mazurka, Banjo. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords. The second staff includes a triplet of eighth notes. The third staff includes a triplet of eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff ends with a double bar line and the text "D. C.".

SWEET MAGNOLIA SCHOTTISCHE

BANJO

Tune 4th to D.

ARLING SHAEFFER.

Moderato

Bar 2nd

Bar 2

Bar 2

Fine.

D.S.

ff

Bar 2

D.S. at Fine.

DARLING CLOE SCHOTTISCHE

BANJO.

ARLING SHAEFFER.

Tempo di Schottisch

Bar 2nd

1 Bar 2nd

Bar 5th

Fine.

D.C.

Bar 3rd

D.C. al Fine.

AULD LANG SYNE

BANJO

ARLING SHAEFFER

Moderato

Bar 5th.

4

4

Bar 5th.

4

WEARING OF THE GREEN

Moderato

5th. 10th.

4

4

4

4

HAZEL MAZURKA

BANJO

ARLING SHAEFFER

Tempo di Mazurka

The first section of the music is written on five staves. The first four staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fifth staff begins with a double bar line and a key signature change to one flat (Bb). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The first staff ends with a repeat sign. The fifth staff ends with a double bar line and a key signature change to one flat (Bb).

TRIO

The Trio section is written on seven staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The subsequent staves are in bass clef. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The first staff ends with a repeat sign. The seventh staff ends with a double bar line and a key signature change to one flat (Bb).

BANJO

"IMPATIENT" WALTZ

Tempo di Waltz

ARLING SHAEFFER

The musical score is written for a single melodic line on a banjo, using a treble clef and a 3/4 time signature. The key signature has one sharp (F#), indicating D major or B minor. The tempo is marked 'Tempo di Waltz'. The score consists of ten staves of music. It begins with a series of eighth and sixteenth notes, followed by a repeat sign. The piece features various musical notations including triplets, slurs, and dynamic markings like accents (>) and slurs. The final staff concludes with a double bar line and repeat dots.

To my Friend Mr. J. O. Patterson,
Denver, Colo.

BANJO SOLO
C Notation also
published in A notation

SUN FLOWER JIG

ARLING SHAEFFER

Allegro

The musical score for "Sun Flower Jig" is written in C notation for a Banjo Solo. It consists of eight staves of music. The tempo is marked "Allegro". The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as treble clefs, notes, rests, and fingerings (indicated by numbers 1-4). There are several triplets and sixteenth-note patterns throughout the piece. The score ends with a double bar line.

TEMPTATION SCHOTTISCHE

BANJO SOLO

ARLING SHAEFFER

Tempo di Schottische.

Bar 2d.....

Bar 2d Pos.....

D.C.

5th Pos.....

Bar 3d.....

D.C. al Fine.

SHAEFFERS' FAVORITE GALOP

BANJO SOLO
C Notation also
Published in A notation.

ARLING SHAEFFER

Allegro

Bar 2d.....

f

Bar 2d.....

Fine.

D.C. al Fine.

D.C. al Fine.

STARRY NIGHT WALTZ

BANJO SOLO.

C Notation.

ARLING SHAEFFER.

Also published in A Notation.

Bar 5th Pos.

Bar 3rd.

Bar 2nd.

D.C. al Fine.

46
ARGENTINE DANCE

BANJO SOLO

Characteristic

C NOTATION

ARLING SHAEFFER.

Also Published in A Notation

Moderato.

p

Bar 5th

Bar 10th

7th

ff

(C) (G)

Fine.

Bar 7th

Bar 5th

Bar 7th

Bar 2d

Bar 2d

Bar 2d

Bar 2d

Minor

Bar 2d

Bar 2d

Bar 2d

Bar 2d

D.C.

D.S. % then D.C. al Fine.

SHAEFFER'S CELEBRATED SOLO JIG No. I.

BANJO SOLO

ARLING SHAEFFER

Tune Bass to D.

Bar 2d

D.C.

TEXAS TOM'Y

BANJO SOLO

C NOTATION

Also published in A notation

March-Two-Step

ARLING SHAEFFER

Moderato

INTRO

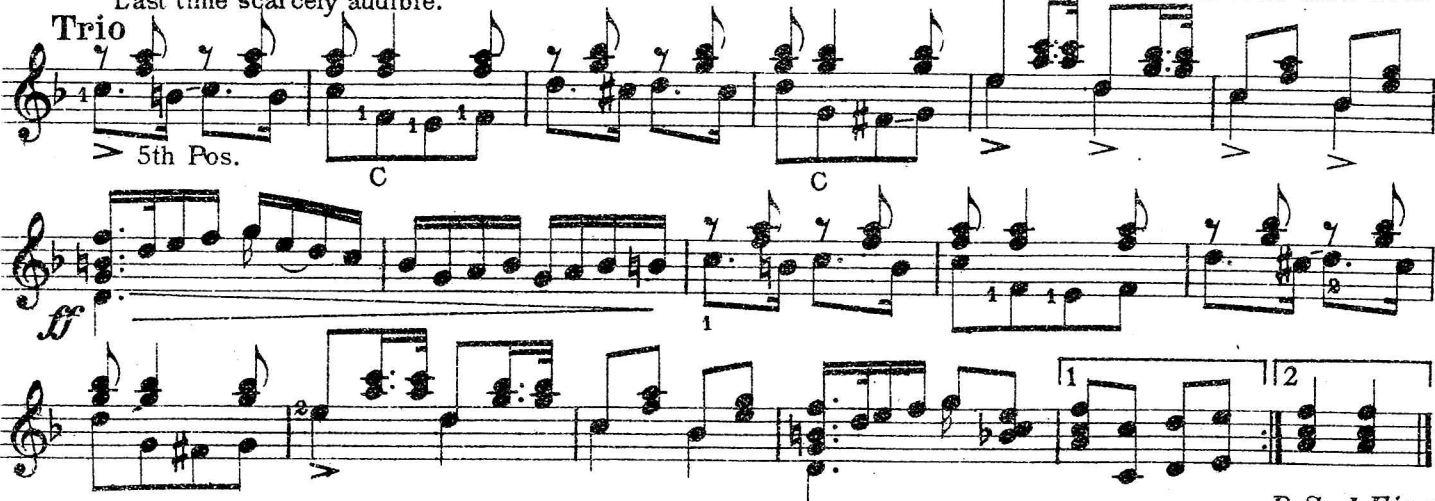


Allegro Piano or Guitar



Last time scarcely audible.

D.S. % then Trio



ANNIE LAURIE

BANJO SOLO
C NotationArr. by TOM CAREY
For this Method

Andante

Musical score for 'Annie Laurie' in C notation, Andante tempo. The score consists of four staves. The first staff begins with a treble clef and a common time signature. The second staff has a 4/4 time signature. The third staff has a 1/4 time signature. The fourth staff has a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. A bracket labeled 'Bar 12th' is positioned under the third staff.

LOVES OLD SWEET SONG

BANJO SOLO
C Notation

(MALLOY)

Arr. by TOM CAREY

Andante

Musical score for 'Loves Old Sweet Song' in C notation, Andante tempo. The score consists of six staves. The first staff begins with a treble clef and a common time signature. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 4/4 time signature. The fifth staff has a 4/4 time signature. The sixth staff has a 4/4 time signature. The score includes various musical notations such as notes, rests, and fingerings.

THEN YOU'LL REMEMBER ME

BANJO SOLO
C Notation

DUO STYLE

Arr. for this work by
TOM CAREY

Andante Tremolo all upper notes

The musical score is written in C notation for a Banjo Solo in Duo Style. It is in G major (one sharp) and common time. The tempo is marked 'Andante'. The first staff includes the instruction 'Tremolo all upper notes'. The music features various musical notations including eighth notes, quarter notes, half notes, and chords, with some notes marked with an 'x' to indicate fretting. There are also triplets and a 4/1 fingering indicated. The piece concludes with a final chord and a double bar line.

C. Notation.

Arr. by ARLING SHAEFFER.

Andante con Expression

Andante con Expression

This musical score is for a piece titled "Andante con Expression". It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a slow, expressive tempo. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the instruction "Bar. 5th" below it.

Bar. 5th

MY OLD KENTUCKY HOME-GOOD NIGHT⁵²

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAEFFER.

Andante con Expression.

The musical score is written for a Banjo Solo in C notation. It consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The tempo and mood are indicated as *Andante con Expression.* The music features a mix of eighth and sixteenth notes, often beamed together, and includes various chords. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a first and second ending, marked with '1' and '2' above the staff. The fourth staff continues the piece. The fifth staff marks the beginning of the 'Dixie' section, indicated by the word 'Dixie..' above the staff and a change to 2/4 time. The tempo is marked *Vivace.* This section is more rhythmic, featuring many eighth and sixteenth notes. The sixth staff continues the 'Dixie' section with some fingerings (1, 2, 1, 2, 4) indicated above the notes. The seventh staff continues the piece. The eighth staff concludes the solo with a final chord and a fermata.

SOUTHERN SONGS MEDLEY

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAEFFER.

Sweet Alice Ben Bolt.

Andante con Expression.

The musical score is written in C notation for a Banjo Solo. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is in the key of G major, indicated by one sharp (F#). The tempo and expression are marked as 'Andante con Expression.' The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with fingerings (0, 1, 2) and a capo position (4). The score concludes with a double bar line.

ROSELLA CONCERT WALTZ

Hesitation.

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Valse.

Bar 7th

Fine.

Banjo Solo

0 1 0 3 2 1

2 4 3 1 1 1 3 4

2 1 2 3 4 4 3 2 2 4 3 1

Bar 3d.....

D.S. $\frac{3}{8}$ al Fine.

LISTEN TO THE MOCKING BIRD

BANJO
C-Notation

"HAWTHORNE"
Arr. by ARLING SHAEFFER.

Tune 4th to D.



VAR. I.



LISTEN TO THE MOCKING BIRD

VAR. 2.

Musical score for 'Listen to the Mocking Bird' (Variation 2). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some staves include specific fingering instructions: '10th' and '13th' on the fourth staff, and '10th' on the seventh staff. A double bar line with repeat dots is present on the sixth staff. The score concludes with a final double bar line on the seventh staff.

CARNIVAL OF VENICE

BANJO SOLO
C Notation

(VARIATIONS.)

PAGANINI

Arr. by ARLING SHAEFFER.

INTRO.

Moderato

The Intro section consists of three staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a forte (ff) dynamic marking. It features a series of chords and eighth notes. The second staff continues the melody with more complex chordal structures. The third staff concludes the introduction with a final chord and a double bar line.

Cadenza rapido

The Cadenza rapido section is a single staff of music. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'Cadenza rapido'. The music features a series of eighth notes and a trill (tr) in the final measure.

TEMA

The Tema section consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. It features a series of chords and eighth notes. The second staff continues the melody with more complex chordal structures. The third staff includes a '5th' marking, indicating a fifth fret position. The fourth staff concludes the theme with a final chord and a double bar line.

BANJO

VAR. 1.

Bass Solo

The image contains musical notation for two variations of a Banjo piece. Variation 1 consists of four staves of music in 6/8 time. The notation includes various chords, single notes, and rests, with some notes marked with fingerings (1, 2, 3, 4). The first staff is labeled 'Bass Solo'. Variation 2 consists of four staves of music in 6/8 time, marked 'Allegro'. The notation features many beamed eighth notes, creating a fast, rhythmic pattern. Both variations end with a double bar line.

VAR. 2.

Allegro

The image contains musical notation for two variations of a Banjo piece. Variation 1 consists of four staves of music in 6/8 time. The notation includes various chords, single notes, and rests, with some notes marked with fingerings (1, 2, 3, 4). The first staff is labeled 'Bass Solo'. Variation 2 consists of four staves of music in 6/8 time, marked 'Allegro'. The notation features many beamed eighth notes, creating a fast, rhythmic pattern. Both variations end with a double bar line.

60
BANJO

Four staves of musical notation for a Banjo piece. The notation is written on a single treble clef staff, with the first four staves representing four systems. Each system contains a single staff with a treble clef. The music features a series of eighth-note chords, often beamed together in groups of four, creating a rhythmic pattern. Fingering numbers (1, 2, 3, 4) are placed below the notes. The piece concludes with a final chord on the fourth staff.

FINALE

VAR. 3.

Vivace

Four staves of musical notation for the Finale, Variation 3. The notation is written on a single treble clef staff, with the first four staves representing four systems. Each system contains a single staff with a treble clef. The music features a series of eighth-note chords, often beamed together in groups of four, creating a rhythmic pattern. Fingering numbers (1, 2, 3, 4) are placed below the notes. The piece concludes with a final chord on the fourth staff.

OLD BLACK JOE

BANJO SOLO

C Notation

STEPHEN FOSTER
Arr. by Arling Shaeffer

Andante con expression

VAR. I.

Allegro

VAR. II.

The image displays three staves of musical notation for the piece 'The Merry-Go-Round'. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note pulse, often grouped in threes. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16. The third staff contains measures 17 through 24. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, all organized into measures by bar lines.

63
OLD BLACK JOE. (Concl.)

The main musical score for 'OLD BLACK JOE. (Concl.)' consists of five staves of music. The first four staves are treble clef and contain complex rhythmic patterns with many triplets and sixteenth notes. The fifth staff is also treble clef and continues the pattern. There are various fingerings and articulations marked throughout, including '3d', '2d', and '2'.

VAR. III.
Andante

The variation section, labeled 'VAR. III. Andante', consists of four staves of music. The first staff is in 4/4 time and features a slower tempo. It includes various musical notations such as slurs, ties, and dynamic markings. The subsequent staves continue the variation with similar notation. There are also some 'x' marks and circled letters 'D' and 'G' at the bottom of the staves, possibly indicating specific notes or chords.

When You And I Were Young Maggie

BANJO SOLO
C Notation

(BUTTERFIELD)

Andante con expression

Arr. by ARLING SHAEFFER

The musical score is written in 4/4 time and C notation. It begins with a main melody in the treble clef, featuring a 4-measure rest in the first measure. The melody is marked 'Andante con expression'. The score includes a Cadenza section marked 'rit.' and 'Cadenza.....'. The first variation, VAR. 1, consists of two staves of music, with the first staff marked 'VAR. 1' and the second staff marked '19th'. The second variation, VAR. 2, consists of two staves of music, with the first staff marked 'VAR. 2' and the second staff marked '5th Pos..... 1st. 5th.....'. The score includes various musical notations such as triplets, sixteenth notes, and rests.

WHEN YOU AND I WERE YOUNG MAGGIE

VAR. 3

Bar 5th

Bar 2.

Bar 7th

5th

Andante

rall.

rall.

Fine.

12th

The musical score is written for a single melodic line on a grand staff. It begins with a main melody in 2/4 time, featuring eighth and sixteenth notes. A variation, labeled 'VAR. 3', is introduced in 3/4 time, characterized by a more complex rhythmic pattern with many beamed sixteenth notes. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 7, 12th). Specific bar numbers are marked: 'Bar 5th', 'Bar 2.', 'Bar 7th', and '5th'. The tempo is marked 'Andante' and 'rall.' (rallentando). The piece concludes with a 'Fine.' marking.

MAY QUEEN MARCH

TWO-STEP

BANJO SOLO
C Notation,
For Banjo & Guitar.

ARLING SHAEFFER

Tempo di marcia



MAY QUEEN MARCH.

GUITAR ACCOMP.

(TWO-STEP.)

Tune Banjo Bass to Guitar C.

ARLING SHAEFFER.

The musical score is written for guitar in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a two-step march. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are several repeat signs and first/second endings. The score ends with a 'Fine.' marking. The key signature changes to two sharps (F# and C#) in the fifth staff. The score includes a 'TRIO.' section starting at the eighth staff. The key signature changes back to one sharp (F#) in the ninth staff. The score ends with a 'D.C. al Fine.' marking.

0 4

1

3

2

Fine.

D.C.

TRIO.

1

1

D.C. al Fine.

SEXTETTE FROM LUCIA

BANJO SOLO.

C NOTATION.

(Donizetti.)

Arr. by ARLING SHAEFFER.

Also published in A Notation.

Andante, con Expression.

3d Pos.

dolce

a tempo

rall

WHEN TWO HEARTS MEET

BANJO SOLO.

(Gavotte)

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Gavotte.

Trio

FALL IN LINE MARCH

BANJO SOLO.
C NOTATION.

ARLING SHAEFFER.

INTRO.

Tempo di Marcia.

The main musical score consists of 10 staves of music. It begins with a treble clef and a 2/4 time signature. The music is written in C notation, using various note values including eighth and sixteenth notes. Fingerings (1-4) are indicated throughout the piece. There are several slurs and a repeat sign. The piece concludes with the word "Fine." on the 10th staff.

D.S. al Fine. then Trio.

Bass Solo.

Trio.

The Bass Solo and Trio section consists of 3 staves of music. It begins with a treble clef and a 2/4 time signature. The music is written in C notation, using various note values including eighth and sixteenth notes. Fingerings (1-4) are indicated throughout the piece. There are several slurs and a repeat sign. The piece concludes with the word "D.C. al Fine." on the 3rd staff.

FALL IN LINE MARCH

GUITAR ACC.

To C Notation Banjo Solo.

ARLING SHAEFFER.

INTRO.

Tempo di Marcia.

Fine.

D.S. al Fine. then Trio.

Bass Solo. Small notes optional.

Trio.

D.C. al Fine.

72 SUPERBA MARCH

BANJO SOLO.

C NOTATION.

Also Published in A Notation.

(Syncopated Spasm)

TWO STEP

ARLING SHAEFFER.

The musical score is written in C notation for a banjo solo. It consists of 12 staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by syncopated rhythms and triplet patterns. The second staff includes a key signature change to one flat (Bb) and a common time signature. The third staff continues the melody with various fingerings indicated by numbers 0, 1, 2, 3, 4. The fourth staff is labeled 'Bar 5th.....' and 'Bar 1st.....'. The fifth staff continues the melody. The sixth staff is labeled 'Bar 1st.....'. The seventh staff continues the melody. The eighth staff is labeled 'TRIO.' and 'Bar 5th Pos.....'. The ninth staff continues the melody. The tenth staff is labeled 'Bar 7th.....' and '4th Pos.....'. The eleventh staff continues the melody. The twelfth staff is labeled '5th Pos.....' and '3rd Pos.....'. The score concludes with the instruction 'D.C. al Fine.'.

SUPERBA MARCH.

(Syncopated Spasm.)

GUITAR or LUTE acc.

TWO-STEP.

ARLING SHAEFFER.

Banjo in C.

The first system of musical notation consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (*ff*) dynamic and a syncopated rhythm. The second staff continues the melody with a forte (*ff*) dynamic and a syncopated rhythm. The third staff concludes the system with a first ending bracket labeled '1' and a second ending bracket labeled '2', followed by the word 'Fine.'.

The second system of musical notation consists of two staves. The first staff continues the melody with a forte (*ff*) dynamic and a syncopated rhythm. The second staff concludes the system with a first ending bracket labeled '1' and a second ending bracket labeled '2', followed by a repeat sign and a key signature change to two flats (B-flat and E-flat).

TRIO.

The third system of musical notation consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It starts with a forte (*ff*) dynamic and a syncopated rhythm. The second staff continues the melody with a piano (*p*) dynamic and a syncopated rhythm. The third staff continues the melody with a piano (*p*) dynamic and a syncopated rhythm. The fourth staff concludes the system with a first ending bracket labeled '1' and a second ending bracket labeled '2', followed by a repeat sign and a key signature change to one flat (B-flat).

D.C. to Fine.

CHAMPION MARCH

BANJO SOLO.

C NOTATION.

(Militarie)

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Marcia.

5th 5th Pos..... 3

6th Pos. 5th Pos.....

ff *ff* *ff* *p*

ff *p* *ff* *p* *ff* *p* *Fine.*

dolce *pp*

C-B *p*

p

75
CHAMPION MARCH

GUITAR ACC.

(Militarie)

ARLING SHAEFFER.

Tempo di Marcia.

The musical score is written for guitar accompaniment in 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The first staff contains a series of chords and eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The fourth staff continues the melody. The fifth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The sixth staff begins with a section marked with a double bar line and a repeat sign, followed by a series of chords. The seventh staff continues the melody. The eighth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The ninth staff continues the melody. The tenth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The eleventh staff continues the melody. The twelfth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The thirteenth staff continues the melody. The fourteenth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The fifteenth staff continues the melody. The sixteenth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The seventeenth staff continues the melody. The eighteenth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The nineteenth staff continues the melody. The twentieth staff includes a first ending bracket with two measures, followed by a second ending bracket with two measures, and then a final measure. The score concludes with a double bar line and a repeat sign.

(F Bass 8 notes lower if preferable)

D.S. % then D.C. al Fine.

ON TO VICTORY MARCH

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Marcia.

The Banjo Solo section consists of eight staves of music in C notation. The first staff begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The notation includes several measures with triplets and sixteenth-note runs. The section concludes with a double bar line and the word "Fine".

Bass.....

Bass.....

Bass stg.....

7th Pos.....

Fine

D.C. al Fine.

TRIO

The Trio section consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The notation includes several measures with triplets and sixteenth-note runs. The section concludes with a double bar line and the word "Fine".

Bass Solo

4 Bar 5th

77
HUSTLE TO CAMP MARCH

BANJO SOLO.

C NOTATION.

Also Published in A Notation.

ARLING SHAEFFER.

INTRO. *Tempo di Marcia.* *March.*

pp *ff* Tremolo optional *Fine.* *D.C. to Fine.*

AN IRISH HEART NEVER GROWS OLD

SONG FOR BANJO

SONG and REFRAIN.

C notation

Words & Music
By ARLING SHAEFFER.

Voice.

With a love for the sham-rock so dear to his heart, that in
With a long-ing for home, in a far dis-tant land, where

Banjo.

sto-ry so oft' has been told; From the time of his
na-ture her treasures en-fold; In spired with a

birth 'till bent low with age; An I-rish heart nev-er grows
love that en-dures 'till the last; An I-rish heart nev-er grows

old; He will fight for his hon-or he'll die for his
old; With suc-cess as his mot-to come soon as it

flag, For free-dom strive on-ward so bold; There is
may, Break the chain that ap-pression now holds; For as

one thing as sure as the stars shine a - bove; An I - rish heart
 sure as the sun kiss-es night in to - day; An I - rish heart

REFRAIN

nev - er grows old. With a true lov - ing heart for his
 nev - er grows old.

coun - try and home, and a sweetheart with tress-es of gold;
 Bar 2d...

For as sure as the sun kiss-es night in - to day; An

I - rish heart nev - er grows old.

INTERLUDE

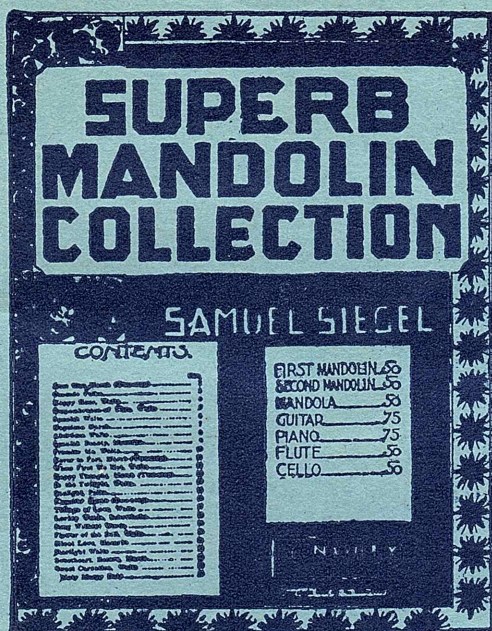
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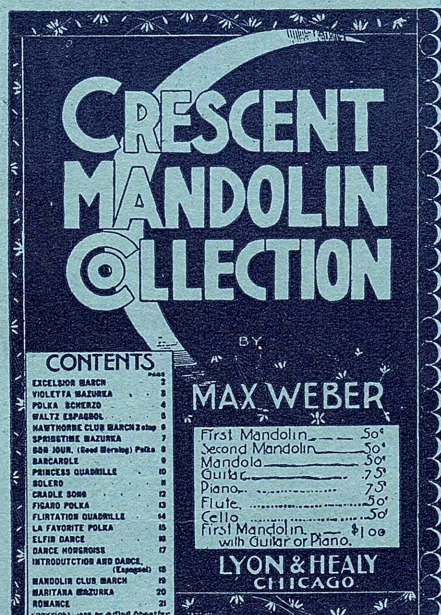
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Temptation Schottische, two banjos	.50

See Elite Banjo Method by Arling Shaeffer for Teaching, now published in A and C Notation. Price \$1.00

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